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THE EMPLOYMENT OF VISIBLE MINORITY GROUPS  
IN MASS MEDIA ADVERTISING

Ontario

A Report Submitted to  
THE ONTARIO HUMAN RIGHTS COMMISSION

[General Publications]  
[G-10]


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## PREFACE

In contemporary Canada and Ontario, the employment of visible minority groups -- the Blacks, Asians and Canadian Indians -- in mass media advertising would hardly seem to be a crucial issue. The numbers of such groups in Canada are not large, probably a total of no more than five per cent of the population; and in Ontario, the proportion is even less. As an employer of personnel also, the advertising industry relatively is not large. In fact, if we consider only the models and performers who might appear in mass media advertising, the number is small indeed, perhaps a few thousand.

Yet the issue -- whether or not visible minority groups are "sufficiently" employed in mass media advertising and if so, how -- is central to the value system of our society. We hold in Canada to the equal dignity and worth of all human beings and to the ideal that individuals be judged as individuals and not as members of racial, religious, ethnic or national groups. By virtue of given physical features, place of birth or heritage, one should not experience discrimination in education, housing, law enforcement, employment, the use of community facilities or other public resources of our society.



We go even further in Canada and hold to the value of a pluralistic society. To be a Canadian does not require that one surrenders his language, religion, moral beliefs or tradition. On the contrary, we affirm that ours is a more worthy society because we do allow expression to the many groups that make up our population. We have never preached the value of the melting pot. The visible minority groups are part of our Canadian mosaic. As minority groups with distinctive cultural characteristics, they carry a value in their own right and add to the richness of our society. But also by virtue of their visible differences, they can more pointedly demonstrate the basic issues and problems of those groups in our society that are "different".

Giving further significance to this project is our concern with advertising. Advertising is more than a stage in the economic process or a device for selling products to consumers or mass entertainment; it is a central institution of our society, one which compares with the family and the school in establishing the basic values of our society -- in teaching us and our children what is good and bad, right and wrong, desirable and undesirable. By its very nature, advertising does not give a realistic and accurate reflection of society, but because it is such a significant educational force, we may legitimately ask whether the picture of society it does





present misleads and miseducates in such a way that it contributes to our tensions and social problems.

Our study also is important since Toronto, the locus of the review, is the leading English-language centre of communication in Canada. Here are found the central offices of advertising agencies, major publications and radio and television networks. The images produced by Toronto's creative personnel and performers are the images seen by Canadians throughout the country. We shall touch further on all these questions.

This review came into being because of an increasing concern in recent months with the opportunities for employment of visible minority groups in mass media advertising. The Ontario Human Rights Commission, before whom the issue had come, believed it was insufficiently informed on the subject and commissioned the review in order to gain information and receive suggestions for its future actions.

This report is based on hearings held in February and March, 1971 at which 27 parties presented briefs and testified. The witnesses represented all major groups involved in the employment of visible minority groups in mass media advertising -- performers, talent agents, photographers, film production houses, advertising agencies, and advertisers.



We also had a brief from the Kitchener-Waterloo Monthly Meeting of the Religious Society of Friends. Further information was obtained from a survey by Daniel Starch Ltd. of a sample of advertisements in newspapers and magazines in Ontario and commercials on Canadian television channels in the Toronto area.

I should like to express my appreciation to the staff members of the Ontario Human Rights Commission who assisted in the work of the Committee and especially to Harold B. Attin who so capably organized the hearings and served as secretary. My special thanks go to the 27 parties who presented briefs and the groups they represented. Some devoted considerable time and thought to their presentations and all were honestly and sincerely interested in resolving the problems raised. My greatest personal debt is to my fellow committee member, Daniel G. Hill, Director of the Human Rights Commission, who participated in the hearings but chose not to join in the drafting or writing of this report.

Problems of achieving a more just and equitable society will be with us for many generations to come. It is hoped that this report will serve as one small step in this direction.





## CHAPTER I

### THE TERMS OF REFERENCE

How The Review Committee Came To Be Established. The establishment of the Review Committee did not stem from any single or critical incident. In recent years, the subject of discrimination against visible minority group performers, especially Blacks, has come before the Commission a number of times. Black performers have complained that, because of their colour, they have not had the same opportunity for jobs in mass media advertising as comparable white performers. The latest and sharpest incident arose during the summer of 1970 from a complaint of a black performer who auditioned for a brewery commercial; he claimed that he was to be offered a part and was turned down at the last minute because he was black. The client and advertising agency in reply said that the performer was mistaken; he was denied the part for creative and professional rather than racial reasons. In further discussions between the Ontario Human Rights Commission and the client, the latter agreed to consider black performers along with white for future commercials and to have a Commission representative at the auditioning sessions.

The question of employment opportunities for visible minority groups has also come to the fore because of



pronounced changes during the past few years in advertising in the United States. Newspapers and magazines aimed primarily at Blacks have long been using black models. Only recently have black models appeared in advertisements directed to the population at large. Changes have been especially noticeable in television where black performers as well as Puerto Rican, Asian and others, have appeared as entertainers, guests in regularly scheduled programs, star performers in their own serial dramas and in television commercials. To readers and observers of mass media in the United States and Canada, these differences between the two countries are striking.

The changes in the American media did not come about easily. The issue was especially difficult in New York City which serves as the centre for national advertising and network radio and television broadcasting. One of our witnesses who had been in New York in 1967 and 1968 spoke of "fantastic friction". Blacks, partly through such groups as NAACP (National Association for the Advancement of Colored People), CORE (Congress of Racial Equality), and SNCC (Student Non-Violent Coordinating Committee), exerted considerable pressure on advertising agencies and media to employ more Blacks. Threats of picketing, disruption of





traffic, sit-ins and even bombings were reported. Resentment was great not only among Blacks, but also among those whites on whom the demands were made and those white performers who were subsequently "bumped" off their jobs.

The issue became an official matter in New York with the City Commission on Human Rights holding a ten-day public hearing in March, 1968 on "The Employment Practices of the Broadcasting and Advertising Industries: The Image Projection of Members of Minority Groups in Television and Radio."<sup>1</sup> Over 70 witnesses appeared, representing advertising agencies, radio and television broadcasters, advertising sponsors, and interested organizations and individuals.

One of our advertising agency witnesses spoke of the efforts at the time of his parent company in New York to use more Blacks in commercials and to train and employ more Blacks for office jobs. He also cited a bulletin from the American Association of Advertising Agencies, dated February 29, 1969, according to which, in their official contracts:

Agencies have agreed to a policy of non-discrimination, and have further agreed that the producers will make every effort to cast performers belonging to all groups in all types of roles, having due regard to the suitability for the role, so that, for example, the American scene may be portrayed realistically.

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City of New York Commission on Human Rights, March 11-22, 1968.



In the light of such developments here and in the United States, the Ontario Human Rights Commission felt it incumbent to know more about the dimensions of the problem in Ontario and the positions of interested groups. The Review Committee was therefore established to study the situation in Ontario and to make recommendations it considered appropriate. The authority for establishing the Committee stems from section 8 of the Ontario Human Rights Code according to which "it is the function of the Commission:

a) to forward the principle that every person is free and equal in dignity and rights without regard to race, creed, colour, nationality, ancestry or place of origin;

b) to promote an understanding of, acceptance of and compliance with this Act;

c) to develop and conduct educational programmes designed to illuminate discriminatory practices relating to race, colour, creed, nationality, ancestry or place of origin."

The Wider Relevance of the Study. Our focus in this report is on visible minority groups in mass media advertising; yet for several reasons the implications are much broader. Above all, we must consider the context and the larger values of which this review is a part. The more fundamental issue -- that of the place of minorities in our society -- is central to





the value system of our society. We hold in Canada to the equal dignity and worth of all human beings. By virtue of a man's physical features, place of birth or heritage he should not have particular advantages over others, nor should he experience discrimination. Individuals should be judged as individuals and not as members of distinct racial, religious, ethnic, or national groups. We affirm such values in our official documents, we learn such values in school, we preach them in public ceremonies and the Ontario Human Rights Code has written them into law in Ontario.

We go even further in Canada and hold to the desirability of cultural pluralism. We have never preached the value of the melting pot. To be a Canadian does not require that one surrender his language, ethnic ties, religion, moral beliefs or traditions. On the contrary we affirm that ours is a more interesting, richer and more worthy society because the many religions and ethnic groups in some measure do maintain their separate ways of life. Ideally we appreciate and mutually adapt to the many diverse groups that make up our population. Who would deny the social benefits that have come to Canada and Ontario in recent years through the arrival of hundreds of thousands of immigrants from more than a score of countries!<sup>2</sup>



The visible minority groups belong to our Canadian mosaic. As minority groups with distinctive cultures, they contribute to the potential richness and diversity of our society. As minority groups with distinctive physical features, they may also more pointedly demonstrate the basic issues and problems that minority groups experience. Some minority groups are readily identified by their names, others by their religions, and others by still different characteristics, but fundamentally the issues are similar. They are groups who are defined as different by others and see themselves as different. The visible minority groups highlight the problems of them all.

The importance of mass media advertising in our society -- in Canada it is a billion dollar a year industry -- gives further significance to this report. Advertising is a stage in the economic process, a device for selling goods to the consumer and a type of mass entertainment; but it is also one of the central institutions of control and education in our society. Few groups, on a mass level, have more power to motivate and mobilize for action. As an institution which establishes basic values by which we live, it probably compares in influence with the family and the school.





Advertising teaches us and our children what is desirable and undesirable, what is good and bad, and what is right and wrong, especially in those areas relating to our material goods and our style of life.<sup>3</sup>

We cannot in detail determine the specific impact of advertising; it is impossible in everyday life to isolate the influence of advertising from that of entertainment shows, newspaper articles, magazine stories, children's books, serial dramas, person to person recommendations and dozens of other sources of our ideas. But surely advertising, in its myriad and omnipresent forms, makes up a major part of the recurrent images we experience and come to take for granted.

Such considerations become relevant in this report because advertising -- along with all the other sources -- gives us a picture of the world and country in which we live; it teaches us, among other things, about the social composition of our society. We may legitimately ask: in portraying the Canadian population, does advertising show the 30 per cent who are neither of English or French origin? And if so, what

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See David M. Potter, chapter 8 "The Institution of Abundance: Advertising" in People of Plenty (Chicago: University of Chicago Press, 1954) and Mason Griff, "Advertising: The Central Institution of Mass Society", Diogenes, No. 68 (Winter 1969) 120-137.



image of them is presented? Are they shown in traditional stereotyped roles, as they really are, or in some idealized way? As we shall see, such questions are not altogether irrelevant to the issues raised at the hearings. Advertising, insofar as it presents an image of the Canadian population and images of particular minority groups to audiences of millions, cannot be judged only as an employer of personnel.

The images that radiate out from Toronto have their impact on all of Canada. Toronto is the centre for the communications and advertising industry in English-speaking Canada and the decisions made in Toronto by the national advertisers and major advertising agencies extend throughout the country. The advertising that is released in the Toronto area is seen in newspapers, magazines, and on billboards, and heard on radio and television, throughout Canada. The advertising even extends into French-speaking Quebec for the great majority of national advertisements in the print media and a high proportion of the commercials on radio and television are first written and produced in English and then adapted or given a French voice-over for the French-language market. Thus, although the sponsor for this review is an Ontario commission and the content analysis of advertisements covers only Ontario media, the problem and its ramifications are nationwide.



Our terms of reference then are to review the opportunities for the employment of visible minority groups -- especially Blacks, Asians, and Canadian Indians and Eskimos -- in mass media advertising. If the visible minority groups are treated differently from other groups in mass media advertising, it is also in our terms of reference to ask in what way and why. Our concern includes the current situation and the prospects in the years to come. We seek to understand the problem in the context of democratic pluralism and change in Canadian society for, without such a context, it seems unlikely that any recommendations would be meaningful.

Our plan is to discuss first the procedure of the review and then the process by which visible minority group models and performers are selected for mass media advertising. This will be followed by a consideration of the complaints of the performers and the positions taken by those who are responsible for current policy. We will conclude with an analysis of the major issues and our recommendations.





## CHAPTER II

### PROCEDURE OF THE REVIEW

Two types of evidence are cited in this report:

- 1) The briefs presented to the Committee and further information brought out at the hearings and
- 2) research into the content of mass media advertising.

Hearings were held in the Parliament Buildings, Toronto, in February and March, 1971. Twenty-seven parties presented briefs. The hearings were open except in one instance in which a witness chose to present his report in camera. The parties represented all the major groups involved in the employment of visible minority groups in mass media advertising including:

- Visible minority group performers: Black, Asian, North American Indian and Eskimo,
- The talent agencies with whom visible minority group models and performers are registered,
- The association to which radio and television performers belong,
- The film production houses that produce television commercials,
- The photography studios which prepare advertisements for print media,
- The advertising agencies which assume the responsibility for creating advertisements and placing them in media,
- The advertising firms (sponsors) which commission and are ultimately responsible for the advertisements.



One brief was also received in response to our newspaper advertisement announcing the hearings from a Quaker group, the Kitchener-Waterloo Monthly Meeting of the Religious Society of Friends.

In order that the Committee might have accurate information on the portrayal of visible minority persons in mass media advertising, Daniel Starch Ltd. was commissioned to do a content analysis of a sample of advertisements in newspapers, magazines and television in Ontario. The newspaper sample consisted of one Saturday and one Wednesday edition in the months of December 1970 and January 1971 (omitting the Christmas -- New Year period) of the 14 daily newspapers with the largest circulation in Ontario with a limit of one newspaper per urban centre. These ranged from the Toronto Star with a daily circulation of about 400,000, to the Welland-Port Colborne Tribune with 20,000. Only those advertisements were included which were one quarter of a page or larger.

The magazine sample included the 13 magazines or weekend newspaper magazine sections with the largest Ontario circulations. These ranged from the weekly Canadian Weekend Magazine with a circulation of 1,050,000 to the monthly Toronto Life with a circulation of 34,000. In each instance, two issues were included, one in March and one in December, 1970.



The television sample included all commercials from sign on to sign off for the week of January 18, 1971 on Toronto channels 6 and 9 and Hamilton channel 11. Channel 6 is a CBC station, channel 9 is affiliated with CTV, and channel 11 is independent.

In the content analyses, we were interested primarily in knowing the proportion of advertisements and commercials which used models and of these, the proportion with members of visible minority groups; and secondarily, in the particular parts played by the visible minority groups models and performers.

When we consider the possible reception by the public of advertisements using visible minority group models, we will also refer to the many research studies of audience reactions in the United States.





### CHAPTER III

#### VISIBLE MINORITY GROUPS IN ADVERTISEMENTS -- THE FACTS FROM THE MEDIA

The issue of employment for visible minority group members was the precipitating question which led to the establishment of the Committee. Black performers especially complained that they were not being considered for jobs in mass media advertising. Is it true, we ask, that Blacks and other visible minority group performers are not shown in mass media advertising? Is it true that the criteria for judging them are different from those in judging whites; and if there are differences, how might we account for them?

First, regarding newspaper advertisements. In our newspaper sample survey, the total number of advertisements was 509; the number with models was 75 and the number of models an estimated 225. Of these models only 2 were non-white and these were non-Canadian. Both were photographs of black performers on the covers of long-playing records -- one a picture of Nat King Cole in an Eaton's advertisement in the London Free Press of December 2, 1970; and the other, a picture of the 5th Dimension Singers in a Tower's advertisement in the Kitchener-Waterloo Record of December 9, 1970.

We also have a report by the Kitchener-Waterloo Religious Society of Friends of a seven week survey of visible minority



groups in the Guelph Daily Mirror. Out of 1,100 identifiable faces, they report, only 20 were visible minority group persons and these were largely the result of counting several times an Indian stereotype in the advertisements of the Iroquois Hotel and a "fat funny Persian" in the advertisements of Alexandrian Carpets. Further quoting from the brief:

There was no visible minority person just having a meal in a dining room, shopping, skiing, doing home repairs, or simply living here as a Canadian in Canada.

The data on visible minority groups in magazines presents a slightly more favourable picture. Of a total of 691 advertisements in the sample, 389 included models and of these 13, or 3.4 per cent portrayed visible minority group persons -- seven Asians, six Blacks, and no Canadian Indians or Eskimos. But few of these called for Canadian performers. Five were advertisements for the Foster Parents Plan or Christian Childrens' Fund and used standard cuts showing Asians in need. Many of the advertisements were for tourism in the West Indies and showed black natives. Others included a Japanese girl posing for the Japan Airlines, a slave girl in a Roman bath scene, a sleeping Black on a Pan Am jet, and a black boy, one of 15 photographed for an advertisement of Timex watches.

The Kitchener-Waterloo Religious Society of Friends also reported on the visible minority group models in Eaton's and Simpson's catalogues. On the cover of Eaton's 1970 Christmas



catalogue, in a multiracial scene, 10 out of 42 characters are visible minority group persons; but otherwise, the proportions are low. Inside the 1970 Eaton's Christmas catalogue, only 3 out of 548 pictured are from visible minority groups. The number in Eaton's fall and winter catalogue 1970, is 6 out of 1,439. In Eaton's Christmas sale catalogue 1970, none out of 37; in an October 1970 sale catalogue, none out of 89; in a summer sale 1970 catalogue, one out of 460; in the winter sale catalogue 1969, one out of 146; for a spring sale 1971, none out of 125; and for a spring and summer sale 1971, none out of approximately 1,000.

Visible minority group members fared no better in the catalogues of Simpson-Sears. In the spring and summer of 1951, only 5 out of 927 models are from visible minority groups; in the spring sale 1971; the number is one out of 150; in December 5, 1971, one out of 130. In case of doubt, the brief reports, an individual is counted as a minority group member.

Nor, according to the Kitchener-Waterloo Society of Friends, have the departments and agencies of the Government of Ontario -- leaving aside the Ontario Human Rights Commission for whom minority groups are a central focus -- been especially aware of the problem. Following a study of the Ontario government advertisements and publications available at the University of Guelph, the Guelph Social Services offices and the Wellington-Dufferin Guelph Health Unit, the





Society of Friends reports that it found visible minority group references in a Public Health Nurses pamphlet, but otherwise notes the "almost complete absence of visible minorities in pamphlets dealing with such subjects as Legal Aid, Ontario Traffic Safety, Health for Teenagers, Tours and Accommodation in Midwestern Ontario Development Association, Ontario Government Services."

The analysis of television commercials, for various reasons, is much more complex but the basic picture is very much the same. Many commercials shown on Canadian television channels -- one of our advertising agency witnesses estimates 30 per cent -- are produced in the United States. In some instances the soundtrack or voice-over is Canadian or certain minor printing changes are made, but fundamentally the commercials are American. These commercials, because of the pressure and trends in the United States, may well have American black or Asian performers.

Daniel Starch Ltd., in its survey, reported that 4,125 commercials, including repetitions and promotions for forthcoming programs, were shown on channels 6, 9 and 11 during the week of January 18th, 77 per cent of which included models. Perhaps 10,000 or so people were shown altogether in major and minor roles.



In 3.7 per cent of the commercials with models, at least one visible minority group performer was shown, mostly in crowd or group scenes or other secondary roles. About 3 out of 4 were Blacks, a few were Indians or Eskimos, and the rest were Asians. The video portions of the majority of these commercials, however -- about 60 per cent -- were American produced in American settings.

Of those commercials with visible minority group performers that were Canadian, one-fourth were sponsored by non-profit groups such as the Salvation Army, YMCA, Canadian Dental Association or Department of National Health and Welfare; one-fourth were shot outside of Canada, mostly in the Caribbean, advertising Air Canada flights; and less than two out of five -- 17 commercials to be exact -- were produced here for products sold here. The great majority of these called for minor non-speaking visible minority group roles and a dozen were repeated commercials produced for just two sponsors -- Shoppers Drug Mart and Tang. These showed, respectively, a black waiter and a black shopper in a crowd.

A survey reported in the brief of the ICA, the Institute for Canadian Advertising, which represents 52 advertising agencies in Canada and places some 85% of national advertising, corroborates this general picture. A canvass of the top 20



agencies in Canada indicates that, in all of 1970, they placed on television 18 Canadian produced commercials and 12 "picked up" or adapted American commercials which showed visible minority groups. Of these, 17 showed Blacks, 9 Asians, 2 Indians and 2 Eskimos.

The picture in television commercials is confused because of the overlapping of our media and style of life with the United States. On Canadian television channels, Blacks are the most commonly presented visible minority group and they are seen most often in American-produced commercials advertising American-produced products sold in both the United States and Canada. We do not know to what degree Canadian audiences make distinctions between advertising in the two countries, but it would seem unlikely that the Canadian audiences believe these American commercials to be representations of Canada.

We have here a mixture of two problems. One is the employment of visible minority groups in Canada in the media of mass communication, the other is the image of Canada and Canadian visible minority groups. On the basis of our sample study of newspapers, magazines, department store catalogues and television commercials, it is evident that there are grounds for complaint by visible minority groups. In all the media cited, the proportion of visible minority group members who are employed as models or as performers is small indeed; we





can almost count the numbers on the fingers of our hands.

As for the image of Canada presented in the Ontario media, it is, without doubt, portrayed as a country populated with whites -- there are very few Blacks, Asians and Indians; and those we do see are likely to be "faces in the crowd". Is this the Canada we should have continually put before us?



## CHAPTER IV

### THE SELECTION OF MODELS AND PERFORMERS

Choosing models and performers for mass media advertising is no simple task; several steps are involved. Approaching the process from the point of view of the advertiser who wishes to produce a television commercial, the standard procedure for selecting performers is as follows:

- 1) The client, ordinarily in collaboration with his advertising agency, decides to produce a given commercial. The advertising agency prepares a story board which illustrates the commercial and sends it to film production houses for estimates, one of which is selected to prepare the commercial.
- 2) The production house asks talent agencies to send performers to audition for the roles to be played. These performers must meet criteria specified for the roles, for example, age, sex, height, weight, and so on. These criteria may be quite specific or very general, depending on the particular parts.
- 3) The talent agencies select performers from their rosters of personnel to audition. The number who audition for a given part may range from 2 or 3 to 15.
- 4) The advertiser, or the advertising agency if it has the delegated authority, will select the performers to act in the commercial from those who audition.



There may be variations. The client or advertising agency personnel may request particular performers to play the roles or ask that certain ones audition. The advertising agency or casting director may request pictures or other information before the final selection is made of those who may audition. The client for one reason or another may choose to prepare the commercial in New York or elsewhere and select personnel there. There may be one or more auditioning sessions. Production personnel may or may not advise on the selection of performers. Production personnel may even get in touch with advertising agencies or clients in order to present ideas of their own, and so on.

The process for the selection of models for newspaper and magazine advertising is basically similar except that the photographer replaces the film production house and a model agency substitutes for the performer talent agency. Again, however, it is ultimately the advertiser, or his representatives from the advertising agency, who makes the final selection of personnel.

Viewing the selection process from the opposite direction we find that a model or performer registers with one, or more likely several, agencies -- one of our black performers was registered with 10 agencies handling commercials -- giving



each photographs and biographical information. (The performers, if they work often enough, are likely to be members of ACTRA, the Association of Canadian Television and Radio Artists; if not, they can ordinarily obtain a work permit with little difficulty.) The talent or model agencies, when they are requested to send models and performers for auditions, or photographs for approval, select a limited number of those candidates registered with them who meet the criteria stated. It is the talent and model agencies, then, that do the first screening. The next step, the audition, takes place before the photographer or casting director for the film unit, the advertising agency representative and sometimes the client, who, if present, makes the ultimate decision.

Selecting performers from among those who audition is no easy task. Those who have a voice in the discussions may readily agree that certain performers are very good or very bad, but often they do not agree. To some extent, casting cannot help but be subjective and personal; there is some truth in the quotation of one witness: "Talent is in the eyes of the beholder."

Leaving aside the complications which may derive from honest differences of opinion in evaluating talent, how, in this selection process, might a visible minority performer be chosen? The initiative could come at any stage. The talent





or model agency, when asked to supply personnel for auditions, could include visible minority group members unless one of the specific criteria is Caucasian. But, as we shall see, the agent is not likely to do so on his own initiative. The photographers and film production houses, when they request photographs of models and performers for auditions, could ask for visible minority group members or they could say that colour or race is not a relevant consideration. But they too are not likely to do so on their own initiative.

The advertising agency also, when it specifies the characteristics of the performers or models, could specifically ask for visible minority group persons or let it be understood that race is not a pertinent matter. But again they are not likely to do so. Finally, the advertiser, who ultimately pays the bill, could inform its advertising agency that it wishes visible minority group models or performers or again that colour is not to be considered. But as we shall see, at this level too, nothing is generally said.

The assumption then, at each stage, although it may not be overtly stated, is that visible minority group models and performers are not to audition for parts unless the script calls specifically for a visible minority group person.



Criteria of sex, height, accent and personality might be specified, but being Caucasian is just understood. We shall return to this point.



CHAPTER V  
THE PERFORMERS

The central issue of the review is the employment of visible minority group performers. These may be models who appear on billboards or in newspaper and magazine advertisements, or dancers, actors and singers who appear on television commercials. For the performers, we may distinguish three types of roles for which visible minority group persons may be called:

1) The Star. Some Canadian visible minority group performers, such as Oscar Peterson and Phyllis Marshall, are well-known feature artists and, like their white counterparts, may be asked to do testimonials or other commercials, often under their own name. In such instances, the client asks for a specific performer and the audition step is bypassed.

We find no evidence of discrimination against such stars. One such feature artist of Negro-Indian descent, Phyllis Marshall, for example, reports that, when she was a major feature artist, she appeared in many commercials and was not aware of any discrimination from national advertisers. She acknowledges, however, that her experience in mass media advertising is somewhat dated and restricted to "name" status. Speaking of her earlier experience she says:



...during the years when I was rated a major Canadian show business property, Salada Foods, Smirnoff Vodka, the Imperial Tobacco Company and Timex approached and employed me, as a single as well as in groups with Caucasians, in national advertising in both publications and television... I have never felt racial discrimination of any kind in connection with my work in Canada.

The number of such prominent artists among visible minority groups who seek to do commercial advertising, however, is so few that any generalizations would be unfounded.

2) The Racially Identified Role. Visible minority group performers are sometimes called on to act as members of their own racial groups. A Black in Toronto may play a Negro Jamaican for a tourist advertisement, a Chinese may play a coolie or a waiter in a Chinese restaurant, a Japanese may demonstrate an oriental karate school, or a Canadian Indian may play in a scene of the old wild west. For such parts, of course, there is no problem of discrimination; these in fact are the types of roles for which visible minority groups are often called. Quoting one advertising representative:

Minority talent is most often recommended when its use is clearly dictated by the product or the situation. When one is doing an ad for Jamaica, it is logical to use a model who is Black. Asians make logical spokesmen for products associated in the consumer's mind with Asian tastes.

Such roles, however, make up a very small proportion of the acting parts in commercials and are more often walk-on or bit rather than primary or leading parts. We shall return





later to the negative stereotyping which is associated with some of these roles.

3) The Non-Racially Identified Role. Most parts for newspaper and magazine advertisements and television commercials do not specifically call for models or actors of any given racial group. These are the parts of "ordinary" people -- housewives, young couples, partygoers, white collar workers, gas station attendants, tourists and so on. It is with regard to this type of role that the visible minority group performers have their complaints. Ordinarily, as we have seen, two steps occur in the employment process. First, a performer must be invited to audition; then, from among those who audition, he must be selected for the job. Most of the grievances of visible minority group performers concern the first step -- the agents with whom they are registered do not often recommend them for auditions. They are not given the same opportunity as whites to compete for jobs on their merit. Many of the black performers feel this very strongly. To quote from the hearings:

When you say to the talent agencies..."Have you got something for me?" and you continually get a "No" answer from your agent when you know that your friends, your white friends are getting the calls, you say "Well, you know she was 5'2", she wears glasses and has curly hair, she was sent for an audition; why wasn't I sent?" And, of course, they have to say, "Well, of course, if you are black we cannot send you."



...if I were auditioned for a part and was told afterwards that I was not qualified, then I would have no complaint, but when a person is not even given a chance to try, he assumes it is because of prejudice...people from other racial and ethnic groups are as much Canadian as anyone, are just as talented, just as willing to work and want to be treated the same. Because a person's skin, colour or accent is different from most, it makes that person no less a Canadian and no less a person. All we want is an opportunity to prove it.

In my frustrated efforts to break through the core of the problem, I had a conversation with an agent that went something like this: I asked the agent, "Do you get told by the advertising producer, do not sent any black people to audition?" The agent replied, "No, we do not get told this, but the requirements of the person wanted is clearly defined. Characteristics may be Canadian, 58 to 60 years old, 6' tall, athletic, and so on." "What do they mean by Canadian?" "They mean white Anglo-Saxon people without the slightest trace of an accent or dialect" ... "Suppose you ignored their concept of the word Canadian and used your own connotation, and should an advertiser make the request for 20 performers, couldn't four of these 20 performers be of a minority group?" "If I did that, the advertising agency would cut me off their list and I would not be called again. I would only jeopardize my business."

Many of our witnesses from talent agencies and film production houses commented in the same vein. Sometimes agents, believing their visible minority group performers might be acceptable for non-racially identified roles, would telephone to see if they could send their photographs or have them audition. More often than not, the reply would be "no" and they were understandably reluctant to persist. One director of an agency said:



...if you are asked for the typical Don Mills housewife, I can send 20 different types of people that are white, that are not a visible ethnic or minority group, and one type will get it today and an entirely different type will get the same Don Mills housewife role tomorrow. But actually, if you send out somebody who is part of the minority group, they would not be accepted within that idiom.

An executive producer of a company producing television commercials adds further confirmation:

Out of the more than 600 commercials I have made as either director, writer or producer, I can only recall one in which a coloured performer was used in other than a character role...in this case a girl, with the part of a telephone operator in a Bell Telephone commercial, and even this was for a United States client, Bell Telephone of Ohio.

Did visible minority group performers, as suggested by a few witnesses, sometimes cry "prejudice" when they were really rejected for lack of talent or appropriateness for the part? This is a very complex problem. Judging ability, we have observed, always involves a subjective element and judges often do not agree. Assuredly many performers have less talent than they themselves think. But there is a difference between the white and the visible minority group performer. A white performer may be rejected because he is judged to be inadequate; a visible minority group performer may be rejected because he is judged to be inadequate or,



he believes, because of his colour. He knows that casting directors will not tell him the latter reason, so how is he to know why he is really rejected. At the present time, however, the issue, although raised at the hearings, is not of major significance since so few visible minority group persons are called to audition and the parts that are available are likely to be minor.

Models. Visible minority group models were not the major complainants in the course of our hearings. For a limited number of visible minority group models, especially Asian girls, the employment situation seemed relatively satisfactory. Again, however, the employment opportunities are not equal to those of their white colleagues. Our sample data from newspapers, magazines and department store catalogues showed how rarely visible minority group models were portrayed in mass media advertising; however, it appears from the report of our witnesses that some black and Asian models have often found non-mass media work, for example, in fashion shows, displays for brochures and even teaching at modelling schools. Also it would seem that the situation is currently improving in mass media advertising. In any event visible minority group models were not, as were the performers, so seriously raising the issue of employment opportunities.





All of the witnesses for model agencies referred to some visible minority group models on their active rosters. Gerald Lodge, speaking for the Bette Milne Modelling division of his agency, reported that seven or eight black or Oriental girls registered with them were expected to succeed in "television commercials or photography or what-have-you." A Judy Welch Agency spokesman told of a show of their personnel with three black and three Chinese girls; the president of the Walter Thornton Model School and Agency spoke of one black girl on their active list. Modelling schools likewise have their visible minority group students. The Walter Thornton Agency representative spoke of three per cent from visible minority groups and the Judy Welch of one out of 15. These visible minority models and students include Blacks and Asians, mostly Chinese; but no Canadian Indians or Eskimos.

Some talented visible minority group models have had no trouble making the grade. Phyllis Marshall said that her daughter, who has since left Toronto, worked very successfully as a high fashion model appearing before buyers, in magazine and newspaper displays, in advertising bits and so on. Gerald Lodge, reporting on model Kathy Belmont, tells of one incident:



...I sent down 20 high fashion girls to compete for several parts on the Singer Sewing Machine show and Kathy went...Kathy walked up the runway once and the producer said, "She's in, she has the flair, the beauty, the personality and everything else, she's a stunning girl."

However, despite the acceptance of black and Asian girls as models and the recognition that certain ones have received, three questions remain: One concerns the availability of varied personnel. A particular commercial or photograph may call for a wide range of types and this range is not available among visible minority groups. One witness for a photography studio referred to a request a few years ago for a group of models dressed as chefs to illustrate food from Jamaica, Mexico, Hong Kong, Germany and Greece. He spoke of the difficulty in finding a Negro and Asian through the talent agencies. He added:

An important fact for the photographer in casting directly (or for anyone in advertising for that matter) is the availability of talent in any classification and I feel that for the truly multi-racial scene to be adequately and smoothly presented as it is, the models themselves must be on file and as I have noted, despite the presence of some female Negroes and Asiatics, the choice of sizes, types, ages, etc. is very small...

A second question is more important, the unequal treatment of the visible minority group models as a whole. Like the talent agencies, the model agencies acknowledge discrimination



and add that it is not they who make the decision; they are merely acceding to the wishes of their clients, as expressed or understood. Quoting from two transcripts:

There are instances when minority groups are discriminated against in spite of ability... occasions when clients find acceptable only talent from a majority group...our casting director when he comes to a new client feels that person out because of this, only so that we do not embarrass our own talent...we are there as an agency to fill an order for a client.

...I can sell Kathy Belmont because she is magic. Cheryl Parker is another girl in the city who is excellent. Claudette is excellent...but they are going to have a job doing the normal commercial ...if they walk into an audition with an equally beautiful white girl, their chances depend on a mental decision...of the employer at that time. They will not be accepted as the same.

The third question to arise from the limited use of visible minority group models in mass media advertising concerns the image of Canada which is being presented to the Canadian public. Modelling for limited circulation brochures or for small groups of buyers offers employment, but not mass exposure. It appears in recent months that advertisers in the mass media have consciously sought to change their policies and employ more visible minority group persons as models. One director of a photographic studio spoke of a recent request for one Asian and two black girls in "non-representational" roles (that is, non-racially identified) and the beginning of a trend which has come "from out of the blue".



The Kitchener-Waterloo Religious Society of Friends followed through its investigation of department store catalogues by writing to managers at Eaton's and Simpson's who both replied that, until recently, few non-Caucasian models had been available, but now they have advised their agencies that, where such models are available, they are to be used. Only continuing studies can tell us whether this really is a trend.

Models and Performers: Sources of Supply. In some instances, in their discussions of discrimination, witnesses observed that qualified performers and models of visible minority groups were not always available. To understand further this problem of supply, we must consider the sources from which they come and, since the problems vary among visible minority groups, distinguish among them.

Few models and performers, except perhaps children who are being guided by their parents, train solely for mass media advertising. Models may do various kinds of work associated with fashion, promotion and photography of which mass media advertising is but one facet, and they train for all of these. Performers in television commercials, likewise, are not specifically trained for this work. They are primarily stage actors, singers, musicians or entertainers,





and participating in commercials is merely an extra and lucrative sideline.<sup>1</sup>

Currently among the Blacks, there are several -- although surely no excessive number or wide range -- qualified models and performers. We have no figures on the number of practicing models; for performers, however, ACTRA has issued a book entitled Face to Face With Talent with photographs of some 40 per cent of its registrants. Included are only 16 Blacks but many more are on the lists of talent agencies. Whether or not they are pictured in the book they have not often, we have seen, been called to audition for non-racially identified roles.

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It is beyond the terms of reference of this review to consider the employment of visible minority groups in the performing arts, but a few black performers suggested that the discrimination in mass media advertising has its counterpart in the theatre. One black actress said:

...I might be judged as a black performer within the context of a black play which is different from being judged as a black performer within the context of a white play...anytime that I was asked to do an audition, it was for a specific black part.

Another reported an incident in which she prepared a so-called reading for a casting director at CBC:

I prepared what I thought I could read best which was a piece from Medea and some poetry. When I told the casting director, she said, "Medea! Do you think for one moment, with people like Frances Hyland around, that you would be chosen to play Medea! My dear, Medea is not for you...I suggest you get 'Raisin in the Sun'"...Now that is what she sees me as -- a black person doing 'Raisin in the Sun' about a black family doctor...



The Asians -- Chinese, Japanese, East Indians, Filipinos and others -- face a different problem. Some models are available, at least some Chinese girls, but very few performers. Face to Face With Talent lists only four. The Asians have not, to any great degree, trained for the legitimate stage and entertainment world and there is a limited source from which to draw.

The Asians find themselves in a circle. Since they are ordinarily called only when the script asks for Asians -- and these cases are few -- there is little demand for their services. With little demand, few take training, and few are registered with talent houses. With so few performers, there are few complaints and -- internally at least -- little pressure for change. Demands for their services remain low and we are back where we began. Thus, although the number of Asians in Canada is some 200,000 with a goodly proportion in Ontario, we have very few who are qualified and available and appear in mass media advertising.

Stereotyping. The immediate grievance of the Asian witnesses does not concern employment as much as it does negative stereotyping. We were familiar with the problem several years ago with the Blacks, especially in the United



States. The familiar images in the mass media were the ingratiating Uncle Tom; the fat, good-hearted Mammy; the watermelon eating Sambo; and the shuffling, drawling or ghost-fearing sidekick to a non-black hero. The stereotypes extended to lower status occupations -- the Blacks were the maids, garbage men, servants, stevedores, and the like. Both black and liberal white groups attacked such personality and occupational stereotypes and now they tend to be relics of the past. Currently when Blacks are portrayed in the mass media, including advertising, they are likely to be normal human beings and to cover, as in real life, a range of occupations.

For the Asians, however, such stereotyping is still an issue. One witness from the Chinese Community Association reported on that group's activities fighting negative Chinese stereotypes. He said:

Our main concern...is the way our ethnic minority is represented. There is a high percentage of lawyers, doctors, ministers, engineers and other professional people in the Chinese community. Chinese are well represented in all the occupational fields; in that respect, gentlemen, we are like all other Canadians. Thus we feel that being Chinese shouldn't mean that you are either a waiter, laundryman, cook or coolie, as commercials seem to assume.

In physical features and personality characteristics, the Chinese may also be stereotyped. The spokesman referred



to a typical comic Chinese character: short, stocky, bucktoothed, pigtailed, bowing, smiling ingratiatingly and unable to pronounce an "r". We all recognize the stereotype and know very well that it is not an accurate representation of the Chinese in Canada. The spokesman reported that he himself was once invited to audition for a television commercial only to find that the part to be played was a coolie. He angrily left the audition hall. Another complaint was that advertisers -- along with many other whites -- do not distinguish between the Asian groups, so that a Chinese may be asked to play a Japanese and vice versa. That a particular group would find this annoying is not surprising.

Of all the visible minority groups, probably none fare as badly as the Canadian Indian. There are some 500,000 Canadian Indians or Metis in Canada with perhaps 120,000 in Ontario, but only three listed in ACTRA's Face To Face With Talent. Occasionally advertisements portray Indians in cartoon fashion but it is indeed rare to see an Indian in a commercial. A spokesman for the Indian-Eskimo Association suggests that an Indian who does appear in a commercial, like the Asians, may well represent a negative stereotype:

The use of native people in advertising is absolutely nil as far as the Association can determine. If an Indian does appear in a commercial or an advertisement, he is usually





a caricature, and most likely not a "real" Indian anyway. Whenever an advertiser or any Canadian thinks of an Indian, he sees a fuzzy historical savage or clown which has no relevance to today's native people or he pictures a "drunken Indian". Native people are never used to represent Joe citizen.

To a group secure in its position and established in the society, stereotyping may not be a sensitive issue. To the Indians, however, who are low in the socio-economic scale, disparaged by large segments of the population, deprived in their opportunities, and eager to rectify the situation, the image is important.

The employment of Indians as models and performers is perhaps most important in the context of those questions which concern the image of Canada. Indians are a significant group in our population and they should not be swept aside. Advertisers could well ask, however, if they did wish to hire Indians, where would they find them? Indians, even less than Asians, have been trained in those skills which would prepare them for roles in mass media advertising. We shall return to this question in the next chapter.



CHAPTER VI  
EXPLANATIONS, ARGUMENTS AND EVALUATIONS

On the basis of our content analysis of newspapers, magazines, television commercials and the testimony of witnesses, there is little doubt that racial discrimination against visible minority groups occurs in mass media advertising. Visible minority groups are judged on their racial characteristics and are not given the same opportunities as are whites. There is little doubt too that the image of the Canadian population reflected in Canadian advertisements is biased in the sense that we tend to see a country made up of whites with very few Asians, Indians, Eskimos or Blacks.

The Pattern of Discrimination. Many involved in the process of selecting and hiring personnel do not make the final decisions and easily place the responsibility for discrimination elsewhere. The talent and model agencies and the photography and film production houses, especially, say that they are merely fulfilling the desires and concepts of their clients. The advertising agencies, as primary advisers to the advertisers, admittedly play a more important role, but they too do not make final decisions, or at least can be overruled. The crucial role then inevitably falls on the advertisers themselves who commission the advertisements and



pay the costs and can insist that certain people be, or not be, hired. Insofar too as they are ultimately responsible, they also wield power over the talent agencies, production houses and advertising agencies, for if the latter groups do not maintain the confidence of, and accede to the wishes of, the advertisers, they jeopardize their business relationships and their very survival.

A few of the witnesses pointed out that advertising is different from most businesses and that, by its very nature, the process is discriminatory. An advertisement, depending on the product, setting and scene, calls for persons of given sex, height, weight, age, and perhaps attractiveness, accent, complexion and personality characteristics. Discrimination then, in that other factors are considered besides merit, is fundamental and inevitable. Without doubt, for particular photographs or commercials -- for example, if a dairy maid in Switzerland with a German accent speaks on behalf of a Swiss cheese or if a girl of fair complexion demonstrates a special shampoo for blondes -- visible minority group models and performers are inappropriate. When, however, advertisements do not specifically call for white models and only whites are solicited, then we may speak of racial discrimination, conscious or otherwise. The burden of proof, that the models or performers must be white, rests, it would seem in modern Canada, with the creators of the advertisement.



All of our witnesses save one, a representative from Molson's Brewery, acknowledge that visible minority group persons were discriminated against in mass media advertising. But they generally denied that such discrimination stemmed from prejudice or was in any way malicious. There were a few exceptions. We were told of American commercials that were rejected for use in Canada partly because persons at the reviewing sessions reacted against "commercials with niggers". But these, we were assured, were expressions of personal prejudice and not company policy. Ordinarily the advertisers, and others who were influential in making the major decisions, did not consciously decide that they were going to employ only white models and performers; rather they more or less unwittingly followed and took for granted a pattern that had grown up over the years. They also had arguments readily available to justify and defend the maintenance of these patterns. In the same way that the spokesmen for visible minority groups saw the problem from their own distinctive point of view, so too did those who spoke for the advertisers and the advertising agencies. As representatives of companies which produced or helped sell consumer goods, they were above all interested in the success of the company they represented. Their arguments are appropriate.





First, they suggested that using visible minority groups exposed their companies to unnecessary risks. Those who advertise are sensitive to public criticism and they are understandably reluctant to take moves which arouse protest. The managing director of the Association of Canadian Advertisers recalled an incident in Montreal some years ago in which an advertisement for a railway company showed a black porter. Black groups protested, claiming the role was demeaning. The company took the easiest way out and replaced him with a white person. Why, they ask, put themselves in such a vulnerable position when it is not really necessary?

Similarly, in recent years, it is said, companies have hesitated to include visible minority groups lest they be accused of "tokenism" -- of including a visible minority group person merely as a symbol. One talent agent reported as follows:

On one occasion we were casting for...and we asked if we could send Blacks in and they said "By all means". Nobody who was black was chosen for the feature performers. However, it was related to me later they were considering using one of the fellows as an extra and they decided against it because they were afraid it looked like tokenism; and I think it was said in sincerity, because there was no hesitation when I made the original enquiry if I could send in Blacks.

A related argument, perhaps less important but relevant, was also raised by advertising representatives. They pointed



to the limited number of available and qualified visible minority group personnel -- "the thin pool of Canadian visible minority talent" -- with the implication that, were they used, they would soon be "overexposed". The same faces, they say, cannot be shown over and over again for different products. Of the 1,167 performers listed in ACTRA's Face to Face with Talent, from which most television performers are drawn, only 23 are from visible minority groups -- 16 Blacks, 3 Indians and 4 Asians.

These arguments may well be valid. It is evident, however, that they are immediate reactions to immediate problems. If we take a broader or longer term point of view, other reactions may be possible and desirable. If only one Black is shown in an advertisement and he has a low status occupation -- assuming, of course, that in his characterization he is not negatively stereotyped -- black groups might protest. If, however, many Blacks are shown in advertisements, and in a range of activities and occupations, it is difficult to see any justification for a protest.

Likewise, for the charge of "tokenism." There may well be an element of tokenism if one member of a visible minority group is shown in a crowd scene or as one of a series of minor performers. But when visible minority groups have been



shown so rarely in advertisements, the introduction of even a limited number is a step, although small, in a new direction. If the movement did not grow and only limited numbers and types continued to be shown for months to come, tokenism would be a legitimate charge; but at this point it would hardly seem a good reason to refrain from hiring visible minority group persons.

As to the argument for "overexposure," this is hardly convincing when so few visible minority group persons have been invited to audition. Most pictured in ACTRA's Face to Face with Talent have still to be significantly exposed, besides which, we have observed, there are many others registered with talent agencies who are not listed in the book.

The Target Profile. Further, and this was the argument the advertisers and their agencies put forth most strongly, visible minority group persons are not ordinarily the appropriate models and performers for the market the clients are trying to reach. The advertising personnel are in the business world and have the obligation to their companies to produce, within legal and ethical limits, the advertisements and commercials that are most effective in selling their products. To do otherwise would be a betrayal of their trust as well as do harm to their careers and their self-confidence. And they



sincerely believe, on the basis of their knowledge and experience, that it is generally not advisable to use visible minority group persons in non-racially identified roles. Why?

They refer above all to the concept of the "target profile". When advertisers prepare an advertisement for a particular product, they do not usually adopt a scatter-shot approach; rather they have an image in mind of a particular audience they wish to attract. A product, in terms of its functions, price range, taste, packaging, quality and other features is most likely to be bought by a given category of consumer and the advertisement is aimed primarily at this group. The target profile is very different for the buyers of beer, a breakfast cereal, an expensive car or a shampoo. One of our advertising spokesmen, an executive of the Association of Canadian Advertisers and a manager of a drug and cosmetic company, expressed this as follows:

We research our products and the users of our products to a very high degree, and we get from this research what we call a profile of the product user and we know within very loose tolerance the age categories of a user, the educational standard if you will, socio-economic grouping, male versus female. We know a tremendous amount about the user of our product, so the advertising, then, is directed at that profile and the advertising agency understands that quite clearly.





A representative of an advertising agent gives further detail:

At the initial stages of casting, the talent or model agency is provided with a script, or a layout of the advertisement, and a "profile" of the type of performer or model required is also provided, and discussed. It might be as simple a profile as "We'd like a Caspar Milquetoast type," or "He should look like a football lineman," or "She is a wacky blonde," or "She'll represent a typical 35 year old middle class housewife," and so on. Sometimes the profile will be quite detailed as to age, weight, height, colour of hair, eyes, hands, feet, etc.

The profile, it is evident, is closely related to the number of people in a given category or group who might use the product. If the number is small, it follows that the grouping is not likely to be included. Accordingly, since visible minority groups make up a very small proportion of the population and the consumers of most products in Canada, it is unreasonable for advertisers to adapt their advertising to them. When, for example, one of our advertising representatives was told that North American Indians make up the largest number among Canadian visible minority groups, he replied::

I am sorry, I wouldn't use a North American Indian in a commercial because he is still sufficiently small enough in terms of numbers not to be a typical user of my product.

Underlying this argument is the assumption that particular racial and ethnic groups more readily identify with their compatriots and with models and performers from their own groups. A spokesman for the Institute of Canadian Advertisers,



the association representing the leading advertising agencies, expressed this as follows:

The most important reason that even more minority talent isn't used is that mass media advertising of mass-marketed products usually use personalities and situations with which the majority of the population can easily identify and Blacks, Indians and Asians are very small segments of the total consumer market for most products in Canada or Ontario.

Following this line of thought, it is sensible for companies in the United States to employ black models in their advertisements in media directed to Blacks, for example, in Ebony, a black-oriented magazine akin to Life or Look, or even to employ black performers on television commercials since Blacks, especially in northern urban centres, make up such a large proportion of the population. It is defensible as well in Quebec to have testimonials given by clearly identified French rather than English Canadians. And so on for any ethnic or minority group which makes up a significant proportion of the potential consumer market.

The assumption is carried over to whites; presumably they will more easily identify with other whites than with non-whites. It is assumed further -- and it seems plausible -- that where the audience expects to see a white person, the



appearance of a Black or Asian may draw attention away from the intended message. A Black may play Othello, this is expected, but were a Black to play Juliet or Ophelia, attention might be diverted from the major line of thought. Applied to advertising, if the setting is a railway station and the porter is black, or if the setting is a professional football game and some of the players are black, or if the scene occurs in San Francisco and passersby are Oriental, the audience would not be diverted and would not lose sight of the message. However, to show a Black or Indian attending a suburban party with whites would be distracting.

For those who are immersed in the ideology of advertising, the concept of the target profile is basic. It has helped, along with numerous other developments in marketing and research, to raise advertising from the older and still popular image of an intuitive and rather random hit-or-miss procedure, to a more specific and rationalized process. For the vast majority of nationally advertised products, we have seen, the characteristics of the target profile are assumed to be white; the profile does not include racial characteristics unless the advertisers are specifically seeking to appeal to particular racial groups. And in general for the Canadian advertising industry, the topic has not loomed large. Quoting



one witness: "The Institute for Canadian Advertising has no knowledge of a major problem ever arising in the use of minority talent..."

Cautions in Analysis. It is relevant for the Committee to ask whether this analysis, as sensible as it seems, is confirmed and legitimately applies to advertising in the mass media. From a socio-psychological point of view, such problems are extremely complex and it is not feasible to review thoroughly all the related scientific literature. It is relevant to note, however, a few distinctions and cite a few cautions. First, the audience reaction to such phenomena in the mass media is always a function of a given time. Twenty-five years ago it would have been unheard-of to show black major league baseball players, for a host on a television program to give a greeting kiss to a black guest star, or show Indians shopping in the streets of Toronto; now most people would probably take these for granted.

Similarly, our images of personality types change. In films or radio programs of years ago, the "Amos 'n' Andy" or "Rochester" type of lower status comic Negro, or the Mammy type Aunt Jemima were taken for granted; it would be a great surprise to see such a negative stereotype today. Like fashion and many other spheres of our society, what was





striking and unexpected some years ago are passing phenomena today and vice versa.

Second, "identification" is not a concept with a single meaning. We do identify with individuals in the sense that we place ourselves, consciously or unconsciously, in their positions and ascribe to ourselves their qualities or characteristics. Thus an adolescent girl may well identify with a television star who uses a particular type of make-up or a young boy might identify with a hockey star who vouches for a given hockey stick. But we also identify with emotional situations, apart from the particular individuals involved. When we watch a tense melodramatic scene, we become absorbed in the emotions of the plot; when we watch a story of family relationships, we become involved with the sentiments and the problems that arise. Similarly in watching commercials, we might identify with particular individuals, but we might also identify with the emotions, relationships, and ideas apart from the particular individuals involved.

A third caution. In real life situations, we can never be certain of the impact of specific characteristics of mass media messages. In an advertising campaign, for example, it is extremely difficult, if not impossible, to isolate the influence of a particular model or performer from the innumerable



other characteristics associated with the campaign -- the background music, the packaging, the name of the product, the price, the campaigns of competing products, the conversations about the product with other people, the displays of the item in the shops, the effectiveness of the product, the attention-getting aspects of a new campaign, etc. Evidence may be available that a campaign has been successful, but it is impossible to give specific weight to specific components of the campaign.

Research. Such cautions should not lead us to dismiss all research. It should lead us only to question our assumptions and to avoid undue generalizing. It should also lead us to distinguish that research which is definitive in its results from that which is merely suggestive. Keeping in mind such cautions, what specific research do we have on visible minority groups in advertising. We have found no published research on visible minority groups in mass media advertising in Canada. Several related studies have been carried out in the United States, especially concerning Blacks. The problems of visible minority groups are very different in the United States and Canada, yet there are some common elements in the two countries and it may be useful to review some of these data.



First, as we might suspect, in recent years in the United States, more and more Blacks are being shown in advertisements. Discussing Life, Saturday Evening Post, New Yorker, Ladies Home Journal, and Time, Keith Cox reports that one half of one per cent of all advertisements in 1949-50 were integrated, that is, showing whites and Blacks together; in 1967-68, the proportion was approximately two per cent.<sup>1</sup> Discussing advertisements in 12 selected American magazines H. H. Kassarian of the Graduate School of Business Administration, University of California at Los Angeles, reports that the incidence of Negroes in advertisements per 1,000 pages was 5.83 in 1946, 4.60 in 1956, 6.00 in 1965 and 13.09 in 1969.<sup>2</sup> Reviewing the incidence of Blacks in television commercials in the Lansing, Michigan area, J.R. Dominick and B.S. Greenberg of the Department of Communications, Michigan State University, report that the proportion of Blacks in product advertising increased

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Keith K. Cox, "Social Effects of Integrated Advertising," Journal of Advertising Research, Vol. 10, No. 2 (April 1970), 41-44.

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Harold H. Kassarian, "The Negro and American Advertising, 1946-1965." Journal of Marketing Research, Vol. VI (February 1969), 29-39; and "The Negro and American Advertising; an Historical Analysis," unpublished paper, 1969. In the latter paper, the author disclaims decimal accuracy, until he verifies all figures. Cited with permission.



from the 1967-68 to the 1969-70 seasons, from 4% to 10% in daytime commercials and from 3% to 8% in prime time.<sup>3</sup>

The particular roles played by the Blacks have also changed. Cox reports that in 1949-50 such stereotyped lower skilled roles as maids, cooks and butlers were predominant; in 1967-68 this stereotype was rare. Kassarian reports in his study that considerably more Negroes are now portrayed in higher status occupations. In 1946, 78% of American Negro actors or models in advertisements had labour or service jobs such as maids, waiters, slaves, field hands, personal servants, Aunt Jemimas or Uncle Toms; in 1956, the proportion was 52%; in 1965, 13%; and in 1969 only 4%. Conversely, the numbers in professions, sports and entertainment roles have considerably increased over the years. Dominick and Greenberg note, for television commercials, that Negroes currently are much more actively used in direct selling of the product, with more major roles, more shown holding the product, and more announcers.

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Joseph R. Dominick and Bradley S. Greenberg,  
"Three Seasons of Blacks on Television,"  
Journal of Advertising Research, Vol. 10,  
No. 2 (April 1970), 21-27.





A more important question, from the point of view of the market profile, concerns the reactions of the audience to advertisements with black models and performers, either alone or together with white models and performers. The research data are sparse and far from conclusive but, on the whole, they do not indicate alienation or backlash among white audiences. J. E. Stafford, A. E. Birdwell and C. E. Van Tassel, in an interview and pupil dilation response study (the larger the pupil dilation, the greater the interest value of visual stimuli), of shopping centre customers in New York, Chicago and Los Angeles, found that advertisements with black models in integrated settings were as favourably received by white respondents as the same advertisements using only white models. They say: "From a practical standpoint, it might be concluded that Whites are generally indifferent to well-conceived integrated advertisements."<sup>4</sup>

W. D. Muse, using experimental and control groups from the student body of a midwest state university, found generally that print media advertisements using only black models were

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James E. Stafford, Al E. Birdwell and Charles E. Van Tassel, "Integrated Advertising -- White Backlash?" Journal of Advertising Research, Vol. 10, No. 2 (April 1970), p. 20.



as favourably rated as were duplicate advertisements using all white models. Some variations occurred across product categories with vodka and beer advertisements showing no significant differences, cigarette advertisements rating higher with black models and feminine napkins higher with white models.<sup>5</sup> L. Guest, studying first year college students, mostly in Florida, found a generally favourable response to integrated advertisements. He concludes:

On the basis of this study...it appears that advertisers need not be fearful of adverse effects of the use of Negro models, either by themselves or integrated with Whites... it seems that previous suggestions that there is hostility toward Blacks by Whites when status position is threatened, especially when a woman is in a lower deference position, is not universal. The advertisement picturing the superior status role of the executive being occupied by a black man, and the inferior status role of a white woman secretary fared better, or at least not significantly different, than the situation where the roles were reversed, or where both roles were occupied by Whites.<sup>6</sup>

Arnold M. Barban, studying 246 middle class white and black subjects in Chicago selected from a probability sample,

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William V. Muse, "Product-Related Response to use of Black Models in Advertising," Journal of Marketing Research, Vol. 8 (February 1971), 107-109.

6

Lester Guest, "How Negro Models Affect Company Image," Journal of Advertising Research, Vol. 10, No. 2 (April 1970), p. 33.



compared reactions to black, white and integrated models in magazine advertising. Speaking of the white subjects, he concludes: "The results revealed a decidedly favorable white response to ads which pictorially combine white and Negro models... Even a racially integrated advertisement which depicted a socially intimate scene was scored quite well by whites..."<sup>7</sup>

Responses to newspaper department store advertising with black models in New York also give no evidence of white backlash. An interview study of 395 lower middle and upper lower class Blacks and whites by the Bureau of Advertising, a division of the American Newspaper Publishers Association, concludes that very few of the whites had negative attitudes towards the presence of black models in ads while a large proportion of the whites and virtually all the black respondents were either positive or neutral.<sup>8</sup>

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Arnold M. Barban, "The Dilemma of 'Integrated' Advertising," Journal of Business of the University of Chicago, Vo. 42, No. 4 (October 1969), p. 496.

8

"A Study of Blacks in Newspaper Ads," (New York: Bureau of Advertising, A.N.P.A., November 1970).



One other study suggests that the degree of prejudice of the respondents might be a factor. J. W. Cagley and P. N. Cardozo, using student respondents from a marketing course at the University of Minnesota School of Business Administration, report that those classified as "low prejudice" did not show any significant differences in the ratings of advertisements using integrated settings or only black models while the reverse was true for "high prejudice" subjects. Perhaps, they suggested, white or black advertisements are relatively more effective.<sup>9</sup>

All these research reports have their limitations stemming from the composition of the samples, the regions represented, and the limited aspects of the problems covered. Also, as we have observed, a response to a commercial or advertisement is a function of many factors -- the theme, the product itself, the effectiveness of the presentation, and so on, not just the colour of the performer or model. But certainly the research results in general do not provide

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James W. Cagley and Richard N. Cardozo, "White Response to Integrated Advertising," Journal of Advertising Research, Vol. 10, No. 2 (April 1970), 35-39.





empirical evidence to suggest that white audiences react against advertisements which use black or integrated models or performers. Many of the results in fact point in the other direction.

Canadian Applications. The situation in Canada is different from that in the United States. Perhaps it might be said that Canadians, who see fewer visible minority group persons in the course of their daily lives, might react more strongly against such advertisements than Americans. On the other hand, many Canadians do see American magazines and those Canadians who live near the border watch more American than Canadian television; so they have already been exposed to advertisements and commercials with black and other visible minority group members, and it seems unlikely that they would be shocked to see such groups in Canadian advertising. The days when such ads and commercials were seen as "brotherhood messages," it would seem, has long passed.

A major problem for advertisers in Canada stems from the bilingualism and biculturalism of the country. Advertisements and commercials often are prepared in English and then translated into French or announced with a French voice-over. It was suggested at the hearings that the French Canadians, seeing commercials with Blacks, would assume them to be American in origin since, perhaps even more so than the English,



they do not thus picture Canada. We have no evidence to confirm or disconfirm this suggestion but, like the "market profile," it may well have its mythological aspects. There are Blacks in Quebec, many French speaking. Would French Canadians react against a Black who spoke French? It seems unlikely.

Our respondents representing the production, commercial and executive aspects of mass media advertising were not always in agreement or consistent in their comments. Some stressed the principle of the market profile which by their interpretation often ruled out the use of visible minority group persons. Others however -- also experts -- expressed the opinion that the colour of performers was not especially important to the Canadian public. Quoting one head of a talent agency:

I honestly think the public would accept it (a lovely looking Chinese girl washing dishes in a nice suburban house in Don Mills). Your occasional stuffy bigoted person would never accept it...you get a peculiar looking Ojibway Indian who is not attractive with his smile or personality and you put him on with toothpaste, and he won't be accepted...it's going to be so obvious what you are trying to do. But you get the kind of a face with a sparkle and a nice smile and good looks and I really believe it would be immediately accepted.

A photographer expressed the same idea:

I think a mistake that is not pointed out...is that you use people in your ads; you do not use



a racial group or a minority group in your ads; you use people. If you are interested in young people in your ads then young people are young people; young people are not black young people or white young people ...Breck shampoo has always had a beautiful ravishing blonde. Now there is nothing wrong with having a beautiful ravishing black girl with a great hairdo.

Another witness, from one of Canada's leading advertising agencies, himself discussed the inconclusiveness of the research data and drew the following conclusion:

I don't know whether it is my position to conclude something here. You know, the research is sketchy, it's not complete, it is not representative of the U.S. as a whole and it is certainly not representative of Canada. But it is a direction anyway. It seems to indicate that if you do a good ad, it doesn't really matter what the colour is of the people in the ad.

Considering the research data available and the various points of view expressed, what can we conclude? That the visible minority groups should be concerned about jobs in mass media advertising and, in some cases, of the image of their groups represented, is a legitimate concern supported by the data. We recognize that the advertising personnel have merely been following a pattern which has grown up over the years, but we ask now, should they not change their policy, should they not open more job opportunities to members of all racial groups? The arguments defending the system of the past have not held very well. The strongest argument, the market profile, in itself may well be defensible, but we have no good evidence



that, under ordinary circumstances, it should include racial characteristics.

It is true that Canada has a relatively small visible minority group population, but this number is increasing rapidly and, as we have seen, the size of the consumer market is not the only consideration in a democratic pluralistic society. It is true too that not many trained and qualified visible minority group models and performers, especially Asians and Canadian Indians, have been available, a situation which, to a great degree, derives from the few positions that have been open and the little encouragement they have received. Were there an interest on the part of advertisers in hiring such personnel, it would probably not be long before the numbers increased. One talent agent plausibly argues as follows:

...if I were running a school, which I am,...  
if they started to use minority groups in  
commercials you'd find the enrollment in our  
school would get very, very busy with  
minority groups because they would see there  
is a potential for them. Right now, there is  
no reason for a pretty Oriental in Chinatown  
to go and spend \$200 or \$120...you will find  
very quickly that some beautiful little  
Oriental girl in Chinatown will make a few  
phone calls and say, "Who does your booking?"  
...and we would find that these people would  
come in and we would say, "Yes, we think you  
have an opportunity; we'd like to work with  
you." Your scope of people would increase and  
you wouldn't have an overexposure problem.





Arguments for the Long Term. The weight of the arguments then do not support the maintenance of the status quo. But let us suppose that they did, let us suppose that we had good evidence that a company that emphasized visible minority group models and performers in its advertising would annoy many of its potential customers. Even then, it would seem, it is advisable to modify the current situation for two basic reasons, one practical, one ideological.

In its relationships with visible minority groups and whites, Canada, in some respects, has been fortunate. We cannot be proud of our treatment of the Canadian Indians or Eskimos, or the Japanese in World War II, or the Blacks in Nova Scotia but, leaving aside such questions, we have not so far experienced the bitter struggles and turmoil characteristic of the United States and recently England. We do, however, have many of the roots of conflict and perhaps, hopefully, we can benefit from the experiences elsewhere. Foresight can be less tension provoking and costly than hindsight.

Let us take the United States urban centres as an illustration. The difficulties in the United States derive from the fact that the Blacks have not become integrated into the society -- they tend to live apart, often work apart, and feel apart. The riots in Watts, Detroit, Washington and



elsewhere, and the growth of militant black groups, stem from the deprived position of the Blacks in the larger society. Suppose such problems had been anticipated when the Blacks first started to come north following World War I. Suppose then an intensive effort had been made to give the Blacks education, housing, work opportunities, and other public services equal to whites; suppose that an intensive educational program had been instituted through the school system and the mass media to incorporate the Blacks honourably into a larger society -- would the United States have the difficulties it has today? We cannot be certain, but it might well not have. Racial problems are not inevitable; we need only view the much happier situations in Scandinavia and France. Can we not in Canada anticipate the problems, make the extra effort now and seek to forestall a potentially very serious issue? Let us, in this area, not reap the harvest of neglect. Advertising, of course, is but one instrument among many,<sup>10</sup> but not an unimportant instrument. In the job opportunities, in the image of Canada presented to Canadians, advertising has a very important role to play.

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For a discussion of bias in our school textbooks, see Garnet McDiarmid and David Pratt, Teaching Prejudice (Toronto: Ontario Institute for Studies in Education, 1971).



A second set of reasons for changing the present system is more ethical and ideological. As a statement of our ideals, we need only cite the preamble of the Ontario Human Rights Code:

Whereas recognition of the inherent dignity and the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world and is in accord with the Universal Declaration of Human Rights as proclaimed by the United Nations;

and whereas it is public policy in Ontario that every person is free and equal in dignity and rights without regard to race, creed, colour, nationality, ancestry or place of origin...

It follows that we should strive for equality of opportunity for all residents of Ontario. No resident by virtue of his race or ethnic group should have fewer basic opportunities than others. Applied directly to our review, models and performers, as far as possible, should be judged on their merit not on their colour. It is also in accord with our expressed ideals that we uphold the value of a pluralistic society in which we recognize the rights of individuals to maintain their unique heritages and their distinctiveness. All citizens and residents of Canada should know that we are a mixed population, a country made up of many groups who come from many places. The members of all these groups should be accepted as normal ordinary citizens who are part of the Canadian scene. Advertising is one of



the major institutions in the country which can carry this message to the public.

Whose Responsibility Is It To Act? Innumerable groups have a part to play in tackling the problems of minority groups in Ontario and Canada. Regarding the particular problems of visible minority groups in advertising, however, only a few groups have significant and effective power. One is the mass media, another government, and a third advertising.

Mass Media. The media of mass communication have always exercised some control over advertising content. Advertisements for all products are not accepted by the managers of newspapers, magazines, and radio and television stations and content which is deemed to be in bad taste is rejected. To modify the image of visible minority groups in advertising would require not only this censorship type of control, it would also require positive efforts to portray the groups differently. Considering the sensitivity in the general area of mass media control over advertising, we have grave doubts about the wisdom of any recommendations for change in this area. In any event, we did not, in the hearings, take into consideration the role of the mass media as such in either the employment or image of visible minority groups in advertising, choosing to consider it beyond our terms of reference.





Government. It is also beyond our terms of reference to consider the role of Federal Government agencies. It is well to note, however, that at least three Federal Government departments or agencies have an interest in the topic under review. One is the CRTC (Canadian Radio-Television Commission), that federal agency responsible for overseeing the operation of radio and television in Canada. The CRTC has issued regulations limiting the amount of American content and the amount of time that may be devoted to advertising, and has within its jurisdiction the right to regulate advertising content. The CRTC has some interest in the problem under review. One of our black performers has written letters of grievance to the CRTC and a reply acknowledging concern from Harry J. Boyle, vice-chairman of the CRTC, was read into the record. We ourselves did not seek a statement from the CRTC.

A second Federal Government agency concerned with possible discrimination is the Fair Employment Practices Division of the Department of Labour. The Division is charged with the enforcement of the Fair Employment Practices Act and is responsible for assuring that equality of opportunity is practiced within Government and Crown corporations and, because radio and television are under federal jurisdiction, private radio and television stations as well. A third



interested Federal Government agency, although it has no enforcement powers, is the Secretary of State which, through the Human Rights Division of the Citizenship Branch, is responsible for major educational programs to ensure the practices of human rights both in and out of government. The Department of Citizenship is concerned with the rights of all of Canada's ethnic groups.

We do not consider it within our terms of reference to make recommendations to Federal Government agencies, but we respectfully submit that these agencies have the responsibility to consider equality of opportunity in mass media advertising for ethnic and minority groups and that the topic of this review qualifies.

The most immediately concerned level of government for this review is the Government of Ontario. It has the power to legislate within the province and includes many offices responsible for enforcing its legislation and carrying out its policies. Especially important for the topic under consideration is the Ontario Human Rights Commission which administers the Ontario Human Rights Code. We call on the Ontario Government and especially the Commission in our recommendations.



The Advertising Industry. The third major group to have significant power, the advertising industry, has been central in this review. Most important are the advertisers themselves who, whether or not they take a major part in the creation of an advertising campaign, give final approval and pay the cost. Next in importance are the advertising agencies which advise their clients, implement their clients' decisions, and in some cases, once a basic theme is accepted, have almost a free hand to develop an advertising campaign. The other groups involved in the selection and production process also have influence in that they screen models and performers and they advise. But since their choices are ultimately dependent on others, their effective power is more limited.

In our recommendations we shall call on the advertising industry. In doing so, we observe that, at the hearings and elsewhere, they affirm their sense of responsibility in moral questions. Note, for example, the statement in the Canadian Code of Advertising Standards, approved, among others, by the Association of Canadian Advertisers and the Institute of Canadian Advertising:

As advertising volume increases, so does the responsibility of the industry to the Canadian consumer and the community...through the adoption of this Code of Advertising Standards the participating organizations undertake to apply



the highest ethical standards in the preparation and execution of Canadian advertising.<sup>11</sup>

The advertising industry, in its defense, can point to its attempts to regulate the content of advertising and its many contributions to national and philanthropic causes. However, regarding public taste and the problems of deprived groups, they have not taken any strong initiatives. In recent years, some advertising personnel have affirmed that the industry should take more direct and positive action. The Special Senate Committee on Mass Media quotes one president of an advertising agency:

...the mass media increasingly reflect the attitudes and deal with the concerns of the affluent. We don't have mass media, we have class media -- media for the middle and upper classes.

The poor, the old, the young, the Indian, the Eskimo, the blacks are virtually ignored. It is as if they didn't exist. More importantly, these minority groups are denied expression in the mass media because they cannot command attention as the affluent can.<sup>12</sup>

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Canadian Advertising Advisory Board, "The Canadian Code of Advertising Standards," (Toronto, Ontario).

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A report of the Special Senate Committee on Mass Media, Vol. 1, The Uncertain Mirror (Ottawa, Queen's Printer, 1970), p. 245.





On the specific topic of visible minority groups in advertising, a group of researchers in the United States, following a series of interviews with the advertising agencies and advertising directors of large companies which pioneered in integrated advertising, report that they decided to "integrate" their advertisements not simply because they wanted to reach more members of the black community but also because they had "a desire to contribute to the development of social accord".<sup>13</sup>

Our own advertising personnel affirmed the same goodwill and interest in human relations. One executive of an advertising agency said that he found the people in the advertising business "pretty open-minded about society". "It seems to me," he said "that people I meet in the course of my business are willing to accept anybody on an equal basis. I am not aware of any bigotry in the advertising business as I know it."

The submission from the Institute for Canadian Advertisers concludes with an even stronger statement:

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John W. Gould, Norman B. Sigband and Cyril E. Zoerner, Jr., "Black Consumer Reactions to 'Integrated' Advertising: An exploratory Study," Journal of Marketing, Vol. 34, No. 3 (July 1970), p. 24.



Finally, we are conscious that an even more important question than how much minority talent is used in advertising is how it is used. Commercials which only show Blacks in servile roles or Indians as props for cowboys or Asians as Geisha girls serve to enforce racial stereotypes and do a disservice to the very minority groups whose actors they employ. We, therefore, not only believe in using minority talent, but in using it with dignity.

It would seem then, with perhaps a few exceptions, that we have among our advertising personnel a sense of social responsibility and a reservoir of goodwill. We shall appeal to these in our recommendations.

Our review may seem to go beyond our specific terms of reference. It concerns others besides visible minority groups, it reaches beyond Ontario, and it touches on other activities besides mass media advertising. The problem of visible minority groups in mass media advertising in Ontario, however, is part of much larger problems. In a complex society, a study of one significant question inevitably leads to numerous related questions. In this review we have let our collective ideals override self-interest. We cannot at one swoop achieve our ideals regarding visible minority groups, but we should have them before us in considering the steps we choose to take.

In considering our recommendations, we dismissed the principle that particular visible minority groups should be



represented in advertisements and commercials according to their proportions in our population. First, this would be completely impracticable. The number of distinct groups that make up our population, the wide differences in population distribution, the difficulty of precise identification, the unavailability of appropriate performing personnel, the rapid population changes over the years and many other factors make this an unreasonable suggestion. Nor ideologically is the argument sound. We are not interested in a quantitative straitjacket. Canada is a nation of many peoples. Some choose to remain distinct in identity and culture, some do not; some intermarry or otherwise create close bonds with other groups; some, by virtue of their distinctive physical features, may feel they cannot so easily meld. The paths that individuals of the varied ethnic and minority group cultures in Canada can take are innumerable. They should all be guaranteed their dignity, their human rights, their right of choice, and their opportunities. We strive for these qualitative goals for all Canadians.



CHAPTER VII  
RECOMMENDATIONS

I To the Government of Ontario.

Accepting the propositions that the Government of Ontario

- Should hold high the value of a just, equitable and pluralistic society,
- Should set an example in the Province for fair and equitable treatment of all its citizens, including visible minority groups,
- Is concerned with the long-run welfare of the Province and seeks, insofar as is feasible, to forestall future difficulties and problems,
- Is morally accountable to the citizens of the Province from whom it derives its authority and financial resources;

We Recommend that the Government of Ontario

1. Establish guidelines for its own departments and agencies to require that they purchase from, and contract with, only those firms and agencies which, in their activities and publicity, adhere to the letter and spirit of the Ontario Human Rights Code.





Firms and advertising agencies which refuse to support the aims and programs of the Ontario Human Rights Code should not be recipients of provincial funds. In advertising practice, this would imply a policy of non-discrimination and a conscious attempt to portray Canada as a society of diverse ethnic and racial groups. The mechanics of operation and enforcement should be arranged by the particular government department, the contracting firm, and an Ontario Human Rights Commission Contracts Officer.

2. Establish guidelines for its own departments and agencies so that their publications, films and advertisements would demonstrate the ethnic and racial diversity of Ontario.

Government departments and agencies should not only abide by the policies and aims of the Ontario Human Rights Code; they should acknowledge their responsibility for public education.

## II To the Ontario Human Rights Commission.

Accepting the propositions that the Ontario Human Rights Commission

- Is responsible for the administration of the Ontario



Human Rights Code,

- Is the government agency most aware of population changes, problems and contributions of Ontario's minority groups,
- Symbolizes the Government's and public's concern with a just, equitable and pluralistic society;

We Recommend that the Ontario Human Rights Commission

3. Establish the position of a Human Rights Contracts Officer to serve as liaison between the Ontario Human Rights Commission and other Ontario government departments and agencies.

It would be the responsibility of these Officers to review and ensure compliance on matters of human rights, including mass media advertising, in all contracts negotiated by government departments and agencies with business firms and advertising agencies.

4. Establish a mechanism for a continuing dialogue with those private groups concerned with mass media advertising -- talent houses, modelling agencies, the Association of Canadian Television and Radio Artists, film production houses, photographers, advertising agencies, advertising firms and others, so that these groups may be aware of their legal responsibilities



under the Ontario Human Rights Code and be encouraged to support actively the spirit of the Code.

5. Establish, to the degree that is feasible, a procedure for an annual review of the employment opportunities and portrayal of minority groups, including visible minorities, in mass media advertising.

### III To Advertising Firms and Advertising Agencies.

Accepting the propositions that the advertisers and advertising agencies

- Represent a powerful educational force in Ontario and Canada,
- Are in a position to make crucial decisions on the procedure and content of mass media advertising,
- Recognize the ethnic and racial diversity of our population and uphold the value of a pluralistic society and the fair and equitable treatment of minorities,
- Have a responsibility to the public at large by virtue of their access to the public airwaves of radio and television;

We Recommend that the Advertising Firms and Advertising Agencies

6. Announce as official policy that they uphold the value of equality of opportunity for all Canadians and affirm



that modern Canada should be portrayed in advertising as a country of diverse ethnic and minority, including visible minority, groups.

Steps should be taken to implement the policy within their own associations and through collaboration with the Ontario Human Rights Commission.

7. Establish a generous fund to provide grants and bursaries to visible minority group persons who show talent in modelling and the performing arts -- especially to Canadian Indians and Asians of whom relatively few are trained and available.

Such awards will also help publicize the opportunities among members of such minority groups and, in the years to come, lead to a greater supply of models and performers.

I. To the Ethnic Groups.

Accepting the propositions that ethnic and minority groups in Ontario

- Uphold the principle that we seek to effect social change through legal and democratic processes,
- Uphold the values of a pluralistic society and fair and equitable treatment for all ethnic and minority groups,
- Are represented by associations which serve as





spokesmen for significant segments of the membership of these groups;

We Recommend that the Major Ethnic and Minority Group Associations

8. Assume the responsibility for informing the members of their groups of the pattern of operation of mass media advertising and the process by which models and performers are selected.
9. Assume the responsibility of gathering information from their groups which might be helpful to those personnel involved in the selection process of mass media advertising.

Such information might include lists of available personnel and their qualifications and the relevant needs within the community for training personnel.

10. In those instances in which they believe that their groups are stereotyped and misrepresented, they develop style guides for distribution to mass media, advertising agencies and other interested groups.





